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supplemented by songs, etc., from other books. As Miss Bray says in her introduction, "it is a course of *Type Songs* giving every musical element *through songs by rote*," and this adheres to the principle that we all believe in, but do not always follow, "The thing before the Sign."

The material in these books is well organized, and although we shall not perhaps all find ourselves in agreement with Miss Bray upon the order and arrangement of the various topics, this distinctive contribution, not only to school music material, but to school music methods. The songs are musically interesting, and the appeal throughout is to the child's musical instinct and not merely to his mechanical one, or his curiosity, or perhaps his interest in the subjects of the songs. The wide-awake music supervisor will investigate.

Instruments of the Symphony Orchestra and *Ear-training Supplements*, by Morrison Whithorne: Art Publication Society.

Under these two titles, the Art Publication Society has added two important kinds of material to their comprehensive and valuable "Progressive Series of Piano Lessons." Both are by Morrison Whithorne, and both represent tendencies of the greatest importance in music education—tendencies that have been generally recognized in school music for some time, but that have not always been followed by the piano teacher. One of these tendencies is to regard the end of music teaching as being an intelligent attitude toward music, and not simply the ability to perform. The other is that music education must begin with the ear and not with the finger or the eye, and if the ear is not being trained in conjunction with the eye and the finger, the pupil is not being well taught.

The Instruments of the Symphony Orchestra is a forty-page pamphlet containing excellent pictures and descriptions of all orchestral instruments. It is intended to make the young student more intelligent about the orchestra and about orchestral instruments.

Ear-training Supplements is a series of 72 lessons worked out with amazing skill and an extraordinary sympathetic understanding of the piano pupil's needs. In these lessons, the pupil is encouraged and trained to open his mind through his ears to the end that he may hear, enjoy and remember all sorts of things in the music that are usually not heard or thought of at all by the ordinary performer and listener. The lessons begin with rhythm, and progress by gradual steps to the point where the pupil is able to remember, analyze and write down a comparatively long melody. There are exercises in harmonic ear-training and in the recognition of musical design, and even sight-singing by syllable has been included as a subject worthy of attention on the part of piano students. Such recognition of principles dear to the heart of the school supervisor should cause us all to rejoice that piano teaching is at last falling into line and becoming progressive in fact as well as in name.

Music Foundation, by Anna H. Hamilton: Clayton F. Summy.

This is another attempt to train the ear and the understanding of the pupil, and although it is not nearly so comprehensive in scope as the material above described, yet it is both valuable and significant, and contains much in way of material and suggestions that the teacher may well note and make use of. There are two books, one for the teacher, containing directions, etc., and one for the pupil, in which are found the exercises referred to in the teacher's manual.